

THE **POLISH REVIEW**

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Statement of the Polish Government on the Conference in Moscow

"In connection with the announcement made on June 12, in London, Washington and Moscow, concerning consultations to be held by the Commission of Three Powers envisaged under Paragraph VI of the Resolutions of the Crimea Conference, the Polish Government considers it its duty to make the following statement:

"1. Despite the efforts and endeavors made by the Governments of Great Britain and the United States for the liberation of the four ministers of the Polish Government, the President of the Council of National Unity (Underground Parliament), leaders of democratic parties and of the last Commander of the now disbanded Home Army, who were craftily arrested at the end of March, 1945, by Soviet authorities, these men are still deprived of their freedom and their fate is unknown. For over five years, they have heroically conducted the campaign of the Polish nation against the German occupant. With the aim of bringing about an improvement in Polish-Soviet relations they, as being the most characteristically representative of Poland, entered into discussion with the Soviet authorities at the invitation of the Soviet authorities themselves and with the knowledge of the Polish Government in London. In so doing, they put their full trust in the solemn word of the Red Army's representative, who guaranteed them their complete personal security and promised they would be given every possibility for direct consultations with the Polish Government in London and political circles in London. If the intention to commit the arrested leaders for trial should be carried into effect, it would frustrate any attempts at a genuine Polish-Soviet understanding and would hamper the organizing of collaboration between the Soviet Union and the United Nations. The Polish Government believes that the Governments of Great Britain and the United States will be able to convince the Russian Government of the exigency of releasing the imprisoned Polish leaders immediately.

"2. The imprisonment of the Polish leaders is one of the facts characteristic of the situation in Poland, under the occupation of the Soviet Army. Throughout the country there is a reign of terror. Mass arrests and deportations affect all sections of the community. There is no longer freedom of speech, freedom of press, freedom of assemblage, nor liberty to form societies. The present system of Government is repugnant to the Polish nation and foreign to its way of thinking. Actual authority is left in non-Polish hands.

"3. In the face of these tragic realities the creation of a legal and independent Government of National Unity, based on the freely expressed will of the people, is a practical impossibility so long as the Polish Republic is occupied by the Soviet Army and the Soviet Political Police (NKVD) and so long as Poland is cut off from her Western Allies and the whole civilized world.

"4. The presence of the Soviet Army on the territory of the Polish Republic after the termination of hostilities against the Germans in Europe is not justified by any consideration of war, and is moreover, contrary to Point VI of the Joint Declaration of the Four Powers on October 30, 1943, which lays down that: 'After termination of hostilities they (Four Powers) will not employ their military forces within the territories of other states . . .

"5. Any action on the part of the Western Democracies with a view to normalizing conditions in Poland should be preceded by: Immediate withdrawal from Poland of the Soviet Army and Political Police; liberation of all Polish citizens arrested and deported since 1939; desistance from imposing upon Poland an extraneous political system."

"ON MY WORD OF HONOR"—COLONEL PIMENOV

Below are the texts of the letters sent by Colonel Pimenov of the Russian Secret Police (NKVD) inviting the Vice-Premier of Poland, Jan Jankowski and the last Commander of the disbanded Polish Home Army, General Leopold Okulicki for a conference with the Soviets. The invitations were later denied by Soviet Foreign Commissar Vyacheslav Molotov. The first is Colonel Pimenov's letter of invitation to Vice-Premier Jankowski:

"To the Government's Delegate in Poland, Mr. Jan Jankowski:

"My good intentions and modest aims which, I hope, will meet with your full support and appreciation, are limited to one thing only, namely to help you to meet in the next few days a representative of the High Command of the First White Russian Army, Colonel General Ivanov.

"I am, of course, aware of the difficulties of this action but, realizing its absolute necessity and its immense importance—I cannot expose this at length in this short letter—I am of the opinion that this meeting between you and Colonel General Ivanov may, and of course should, settle matters which are unlikely to be settled quickly in any other way. Mutual comprehension and confidence will allow the settling of all the important problems and will prevent them from becoming more acute.

"I also request Mr. Jankowski to excuse the difficulties in bringing this meeting about as, indeed, the dates fixed for this purpose with Colonel General Ivanov have long since passed. But I do hope that Colonel General Ivanov will be courteous enough to take into consideration my reasons for holding this meeting, and that it will take place in the next few days.

"On my part, as an officer of the Red Army who has been entrusted with such a highly important mission, I guarantee to you on my word as an officer, that from that moment your fate will be in my hands, and that after your arrival at our quarters you will be absolutely safe.

"I count on our early meeting, and I send you my regards. Please inform me immediately of your decision."

By Order. The letter was signed by PIMENOV, Colonel of Guards, Pruszkow, March 6, 1945.

The following is Colonel Pimenov's letter to General Leopold Okulicki:

"My good intentions which, I think, will undoubtedly meet with your full support and appreciation, are limited to one thing only, namely to help you to meet in the next few days a representative of the High Command of the First White Russian Army, Colonel General Ivanov. I am, of course, aware of the difficulties of this action, but realizing its absolute necessity and its immense importance—I cannot expose this at length in a short letter—I am of the opinion that this meeting between you and Colonel General Ivanov should take place as soon as possible.

"I can only say that this expected meeting between you and Colonel General Ivanov undoubtedly can, and will, settle matters which are unlikely to be settled quickly in any other way. Mutual comprehension

and confidence will allow the settling of very important problems and will prevent them from becoming more acute. For the time being I ask you, General, to realize also my own difficulties in organizing this meeting as the dates fixed for that purpose with Colonel General Ivanov have long since passed. But I do hope that Colonel General Ivanov will understand my reasons, and that this meeting will take place in the next few days.

"On my part, as an officer of the Red Army who has been entrusted with such a highly important mission. I guarantee to you on my word as an officer that from that moment your fate will be in my hands, and that after your arrival at our quarters you will be absolutely safe.

"Hoping for an early meeting, I send you my regards. Please inform me of your decision."

Signed: PIMENOV, Colonel of Guards, March 6, 1945.

(Translated from the Russian)

THE POLISH REVIEW

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Front Cover: Soldiers of the Polish Second Corps in Italy deliver to General Wladyslaw Anders, then acting Commander in Chief of the Polish Armed Forces, a German flag captured in Bologna.

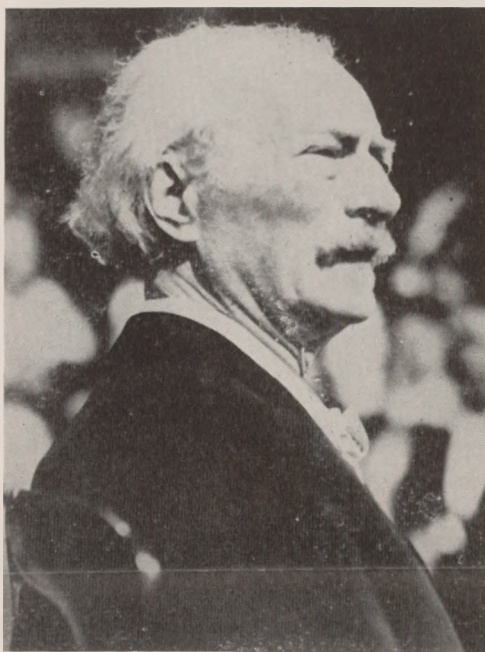
On June 30, 1941 the great spirit of Poland's beloved son, Ignacy Jan Paderewski, departed this world. On the fourth anniversary of his passing, the hearts of all Poles turn to the glorious example of his boundless patriotism and inspired creative work for encouragement and guidance in rebuilding their shattered and ravaged country.

Paderewski in California

by L. E. BEHYMER

L. E. Behymer is the distinguished impresario who introduced Paderewski to Pacific Coast audiences in 1896 and continued to manage the pianist's Western tours until his last concert in San Francisco in 1939. At a social function arranged by The Friends of Poland in Los Angeles on October 21, 1944, Mr. Behymer reminisced about the famous Polish artists he had come to know and love in the course of a long and eventful career. Below are excerpts from his informal talk that give warm, human glimpses of two great Poles who won the affection of America—Helena Modjeska and Ignacy Jan Paderewski.

IN my early days in the theatre in Los Angeles, beginning in 1886, on Main and First Street at the Grand Opera House, I first heard that charming actress, Helena Modjeska, as the



Ignacy Jan Paderewski in the last year of his life.

theatres of California, and I became her personal representative on the Pacific Coast. We visited her home at "Arden" and our children became favorite visitors. During one of her tours, she opened the Tabor Opera House at Leadville, Colorado, presenting Dumas' immortal "Camille." Two of the boxes were occupied one night by some of Senator Tabor's rough mining friends. In those days they wore their belts with guns in them in frontier fashion. At the end of the second act of Camille, the father of Armand with whom she is in love, finds Camille alone, and works upon her sympathies and nobility to forsake his son and not spoil his life and that of the family. As he sees the girl receptive, he does not adhere strictly to the truth, which is apparent to the spectators in the box, the miners with Tabor's party. To them it only means an older man is abusing a young woman. So, one of the miners jumps from the box to the stage, seizes the father by the throat, forces him down to the stage, and pulls his gun, and informs him in unmistak-

heroine of Shakespeare's "As You Like It" followed a night or two after by her most tragic impersonation of Lady Macbeth in "Macbeth." A friendship started with this marvelous woman that only ended with her passing in California.

At that time of meeting, she was deeply interested in a land project which she called "The Valley of Arden" where she had brought a number of Polish families into that section, helping them to secure homes and ranches. The famous house is still standing she built and lived in, and was a shrine for her worshippers for many years.

Year after year, we welcomed her to the

able mining language that "they will be gol-darned if they will allow him to abuse a woman." The curtain was rung down as others jumped to the stage, and it took half an hour to convince them it was only play-acting.

It was sufficient to make an impression on the mind of a literary and musical critic, Eugene Field, who wrote his well known poem, "When Modjeska played Camille."

It was Modjeska who brought Paderewski to me, introducing him as her "godson, and asking me to take as good care of Ignacy as I did of her." And it became my sacred duty to manage all of the Paderewski concerts, West of Denver, until his passing. I had the unforgettable privilege of presenting him at the Shrine Auditorium when he played on his last concert tour.

During the Spanish-American War we were presenting Mme. Modjeska and her company at the Burbank Theatre and she was invited to present her famous "As You Like It" with Lawrence Hanley playing the lead, and George Osborn as Jacques. The benefit for Red Cross was given on the sumptuous grounds of the Child's Estate, occupying four blocks on Main Street Eleventh, Grand Avenue, and Fourteenth St., a portion now occupied by the Los Angeles Examiner.

Another benefit in which Mme. Modjeska shone, and was her last appearance on any stage, was the benefit for the Messina Sufferers in the present Philharmonic Auditorium. She did the "Sleep Walking Scene" from "Macbeth." On the same program was Johanna Gadske, the opera singer, who

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New Los Angeles Theatre.
H. C. WYATT, MANAGER

PROGRAMME
Friday Night and Saturday Matinee,
February 7 and 8
1896
L. E. BEHYMER
presents

Piano Recital
BY
Paderewski.

Friday Eve., Feb'y 7, at Eight O'clock.

SONATA, C major, op. 53.....	Chopin
Allegro con brio,	
Adagio molto,	
Rondo. Allegretto, Moderato, Prestissimo	
IMPROMPTU, B flat major, op. 142 No. 3.....	Schubert
FANTASIE, "Midsummer-Night's Dream".....	
Mendelssohn Liszt	
NOCTURNE, G major, op. 37, No. 2.....	Chopin
MAZURKA, D minor, op. 35, No. 4.....	Chopin
ETUDES, F major, No. 3.....	Chopin
ETUDES, C flat major, No. 9.....	Chopin
BERCEUSE, A flat major, op. 34.....	Chopin
CAPRICE, op. 14.....	Paderewski
MENTET, op. 14.....	Paderewski
RHAPSODIE HONGROISE, No. 2.....	Liszt

Steinway & Sons Pianos used at all the Paderewski Recitals. Southern California Music Co. General Southern Agents, 216 1/2 W. Third St.

Paderewski Season 1895-96, under the direction of Hugo Goerlitz, and John C. Liver, C. F. Tretbar, General Manager

The Piano on the stage are from Wm. S. Lyons & Co. 450 S. Broadway
The Music on the stage are from Collins Brothers. 213-215 Sixth St.
The Brice-a-Bras on the stage is from Samuel Mayer. 340 North Main St.

Program of the first piano recital by Ignacy Jan Paderewski in Los Angeles, Calif.

FROM VOLHYNIA TO THE METROPOLITAN

by MARION

MOORE COLEMAN

I
FROM a crazy improvised hut, more like a mud-swallow's nest than a human dwelling, on the slope of a barren ravine in Volhynia, to the stage of the Metropolitan Opéra House in New York, is a long way for a story to travel. Yet one story did make that whole, long trek.

Let us begin the chronicle of this journey with its finale, in New York, on the 14th of February, 1902. New York society is tense with excitement and anticipation on this day, for Ignacy Jan Paderewski, the favorite of all piano virtuosos at this time in American eyes, is to make his début this evening in a new and unaccustomed role. Tonight Paderewski is to have his first opera presented for the first time on the American continent. The event is to take place at the Metropolitan, Paderewski himself will be present, and a great evening is expected, since *Manru*, as the new opera is entitled, comes to New York after a successful première in Dresden the previous season and a series of successes later in Kraków and Lwów, Zurich and other European centers.

"A brilliant house" greeted the opening, we learn from the *Times* the next day. Everybody was there . . . "Mrs. John Jacob Astor . . . and Colonel Astor, in their usual box," Mrs. James Speyer,* with Madame Paderewska, attired "in white," as her guest part of the time. "Mrs. Mackay in Box 28, wearing a wonderful gown of white, with touches of blue, and shoulder straps of large turquoises, set with diamonds. She had as her guest Mrs. Cornelius Vanderbilt."

*Mrs. Speyer was the aunt of Professor John Dyneley Prince, founder of the Department of East European Languages at Columbia.



Ignacy Jan Paderewski, painting by Tadé Styka.

more than ever."

The house was so packed for the opening as to cause the reviewers concern for the fire laws. And just as large an audience was on hand again when *Manru* was repeated the following Thursday (Feb. 20th), even though this time there was no support from the subscription list and the competition of two big social events: a Boston Symphonic Concert, with Fritz Kreisler as soloist, and a large Easter party, featuring a Rumanian wedding, complete with gypsy and trained bear, at the Fredric Goodwins', No. 467 Central Park West! Clearly, Paderewski was a success in his new role.

II

But what of *Manru*? Where had the composer found the theme of his novel work? Where had he gone for the gypsies who people it, and for the dramatic conflict on which its action depends?

For the answers to these questions we must go to the ramshackle hut in Volhynia.

It is twilight, at the close of a golden day, in the year 1851. Józef Kraszewski, a popular writer in the very prime of his writing life (he was in his fortieth year), is riding homeward to his Volhynian estate Hubin. Suddenly his eye is caught by an odd-looking structure perched on the side of a ravine far away from other human habitations. In the late sunlight the crazy jumble of mud-daubed driftwood with its clownish chimney is illumined weirdly. Kraszewski pauses to inquire about the strange building's history.

"Scenes of gladsome excitement at the Metropolitan last night" are reported by the *Tribune's* H. E. Krehbiel, "Hero worshippers had a chance to indulge in their hobby," and "Music students . . . to make a study of the first work of a musician in a field that no one thought him likely to enter a few years ago."

Curtain calls followed one another without end: calls for Madame Sembrich, herself a Pole, who sang the heroine's role of Ułana; for Mr. Walter Damrosch, who conducted; and, of course, for Paderewski. Madame Sembrich, we read in Krehbiel's account, had scarcely brought the second act to its climax with the appealing love duet sung with Manru, when she "broke from her companions, ran across the stage, and extracted Mr. Paderewski from the wings. He beamed with natural and manifest happiness . . ." Later "he came forward again, and a laurel wreath only a trifle less than his own size was bestowed on him . . . At the next renewal of enthusiasm, a huge basket of pink roses appeared on the stage. Mr. Paderewski beamingly appropriated it, then discovered it was intended for Madame Sembrich and turned it over to her, beaming

The hut, he learns, is the dwelling of a gypsy. But a gypsy with a fixed and settled abode is something unheard of! Here is the germ of a story.

Hastening home, Kraszewski reconstructs the hut's story in his imagination, writes it down, and sends it to the Warsaw journal *Biblioteka Warszawska*. Here it is published at once, under the title *The Hut beyond the Village*. A year later it is reissued in book form (1854-5), and speedily thereafter translated into Russian (1856), an immediate "best seller."

Let us examine *The Hut beyond the Village*. The theme of the story, the axis on which it revolves, is the conflict which every human being experiences in some degree between the desire to be free and the desire to be secure, between The Call of the Wild and the persuasiveness of the Hearth. The character in whom we see this conflict raging at its most intense is Tumry, a half-caste gypsy. Tumry is the victim of two contradictory heritages engaged in deadly duel within him. First he embraces one, then the other, but both uneasily and half-heartedly. First he marries, taking for his wife the lovely Motruna, herself part-gypsy, "from whose eyes shot the fire of the south, but on whose lips flashed the northland's own smile, white and pure as the snow." Becoming restless, he deserts Motruna, and the child she bears him, to return to the tribe. There, as in the village, Tumry finds himself unwanted. The miserable hut which he builds in defiance of the village fathers, beyond the limits of the village, is a symbol of his own fate: to dwell forever in anarchy, on the fringe, only, of human society.

III

Let us return to Paderewski. It is the year 1893. World-famous as a pianist and still only thirty-three years of age, Paderewski dreams of new worlds to be conquered, new domains to be made his own. Ever since a visit in the summer of 1884 to the Tatra Mountain resort Zakopane, he has been interested in the music of the Tatra-dwellers, both Slavic and gypsy. Many of the airs sung by them he has written down, hoping to use them one day in a form worthy of their intrinsic charm and originality.

Paderewski is, of course, not the only one to be attracted by the music of the Tatras at this time. Another to fall under their spell is Zygmunt Noskowski, Director of the powerful Musical Association in the Polish capital and Professor of Composition in the Warsaw Conservatory. Not only has Noskowski written the well-known *Gypsy Song*, but he has also turned the Kraszewski tale of *The Hut beyond the Village* to musical use in a "folk opera" based on gypsy airs.

All through the period of Noskowski's musical reign in Warsaw, there was a great demand for light opera, to keep the repertoires of the popular new "garden theatres" filled. Among those active in responding to this demand were Jan Galasiewicz and Madame Zofja Meller. It was this pair,



Last act of Paderewski's opera *Manru*, as presented at the Metropolitan Opera House, New York City, February 14, 1902.

working together, that persuaded Noskowski to use his talents on the Kraszewski theme.

Galasiewicz was an actor trained in the Krakow theatre who had been forced to abandon the stage because of the amputation of one leg. In the '80's and early '90's he earned his living as cashier of Warsaw's first private indoor theatre, The Maly. Madame Meller was the wife of Jan Meller, Choral Director of the Warsaw Opera.

That Galasiewicz and Madame Meller should have fixed on Kraszewski's story for operatic reworking is not to be wondered at, for it had had great success as a novel both at home and abroad. It had been translated into Russian, as we have said, and later into French (1857), Czech (1879) and German (1887). Besides this, it had gone through at least five separate editions in the original Polish (1853, 1854-5, 1872, 1878, and 1879). In addition, thanks partly to the "cult of the folk" which was rising at this time to tidal wave proportions, partly to the publicity attendant upon the return of Kraszewski's body to Kraków for burial after his death in Geneva (1887), *The Hut beyond the Village* was issued in 1890 in a shortened, streamlined, "pocket book" edition which sold for the modest price of 12 kopecks and was called *The Gypsy's Child*. Galasiewicz and Madame Meller must have known they could not go wrong with Kraszewski's *Hut* as their starting point.

Coming to Paderewski, we cannot state with assurance whether it was he who saw the possibilities of serious opera inherent in the Kraszewski tale, or whether it was Alfred Nossig, the Germanized Pole who finally wrote most of the libretto. Whichever it was, in the year 1893 Paderewski became so intrigued by the idea of using Kraszewski's theme in combination with the Tatra airs, that he decided to abandon concert work for a full season and devote himself exclusively to composition.

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Paderewski at Home, sketch by Emil Fuchs, 1899.

With Despair in Their Hearts They Battled On

Here are parts of a letter written October 24, 1944 at the front in Holland by a young American of Polish descent who served in the Polish Army. Second Lieutenant Leopold Lorents, a native of Rochester, New York, graduated from officers' school in Scotland and received his commission while fighting in Europe. His letter reflects the discouragement felt by soldiers who saw the end of the war approaching and with it little hope for their own happiness. The fighting in Europe is over, but the soldiers of Poland's heroic armed forces are still uncertain of their future.



Polish Tanks Advance, woodcut by S. Gliwa, 1944.

MY Friends:

It is an accident that I have my machine (a German typewriter) here, and it is almost an accident that I have a bit of time to write you. The situation—Our Polish Division started out with a couple of other allied divisions a couple of weeks ago. Attack in Belgium very near Dutch border. As usual it's like a race, our division—the mad Poles—forges way ahead and breaks through, a spearhead. Here where we are now we have been in a defense position for two weeks. We would probably have gone further but it was impossible . . . great losses . . . all of us exhausted. And so we have remained in our wedge all of this time. And to this day, the Canadian and British divisions on each side of us have not caught up. They are behind us and each day from both sides, but in the rear, is the machine gun fire of their attacking units. Yes, it gets closer and closer but when will we stop being a spearhead . . . when will the line even out? That is the question. And it has been this way since the day we went into action in Normandy. They have unbounded respect for us and praise but that doesn't help much.

As for me, you know I am now the CO of a platoon of infantry. One day I will cry on your shoulder and tell you what it means . . . in the Polish Army. But for the moment let it be enough that you know we must go ahead, regardless of losses. The line does not stop to bury the dead as in the other divisions. On and on and ever on. And you sweat and swear through the day and when the merciless cold night falls upon the awful scene, we of the infantry dig in and prepare. There are no overcoats brought up to us, there are no blankets. No vehicle dares drive up to the infantry. That is understandable. And so there is no sleep for how can one sleep . . . a tired, sweating body . . . a cold, cold night with but the rain cape which you take from your pack for warmth. And if you come with me among my boys, perhaps now you won't be surprised that each has a bad cough, that each is nervous and tired, tired. And I, an officer, am no exception. It's that way in this army.

Two days ago my company was taken out of the front line and now we are out of the earth about 400 yards behind. It is not far but it makes such a difference. Now my boys sleep under a roof, in straw. Some of them can take shoes off at night. We can wash. We can talk above a whisper. They play cards. Can you know what this means?

Unfortunately they can not go to any nearby village for a drink or two. We officers only get a small ration of liquor. If you know me or remember me, you will know I care not for that. Yet I eagerly pay for my ration now and even as I write, every few moments I reach for a bottle of strong stuff and drink. I only regret I am not able to tell you more of this terrible business. Never in my life have I had such responsibilities. Never in my mind such thoughts. Now there is plenty to keep me awake and to make me nervous all the day.

I am quite alone in this farmhouse room and in the mood to tell you more of my deeper thoughts . . . Yet, as a Polish officer, I cannot tell you so very many things that cannot be told till after the war. But I wonder now, who of the Poles will be left to tell it.

In my company, which should be 137 strong—and I can't tell you how many there really are, but I will tell you that there are only 11 of us who know each other—eleven of us who were in Britain . . . Each time we see a face of some private or non-com we know, it is a joy. Who will be left to rebuild Poland, I do not know. Only terrible thoughts run through my mind as I think that any hour I can be called to prepare my platoon for attack again. And I am afraid, afraid.

Last night, the CO of my company, our boss, our sergeant major and a cadet officer talked for about four hours. About everything just to avoid talking of our situation. But that could not be and eventually we came to that. And when each one thought of what he could expect in Poland if he lives, let me tell you that each of us went to our humble beds with tears in our eyes.

For there is no land which has undergone what Poland has. There will be nothing but blood and tears in Poland after the Russians and Germans cross and recross it. And how do you think we feel about the treacherous business of Warsaw? Do you think there are smiles or jokes or songs in this Polish division? How can you smile? Right now, it seems to me as though I will never again be able to understand laughter. Let's hope I'm wrong. At any rate, we four

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Lt. Col. F. S. Gabreski, Polish-American Ace



International News Photo

Lieut. Col. Gabreski and his bride leave the church after their wedding at Prairie du Chien, Wisconsin.

Cochran, when, he relates:

"As I was strafing an enemy airfield, the propeller of my P-47 struck the ground and I was forced to make a belly-landing. I left my plane burning and ran. For five days I managed to keep away from the Germans, but finally was taken prisoner and sent to the Stalag Luft I, a Nazi prisoner of war camp near Barth, Germany.

"There were 9,000 Allied airmen in the camp—and about 7,500 of them were American. Our men decided that the only way to get along was to organize the camp and run it as a military unit. It was probably the best run camp in Germany—but no thanks were due the Germans—for we accomplished what we did despite the Nazis. Col. Zenke was in charge of our group and I was the compound commander.

"It's difficult to describe the many activities we organized. But our chief source of worry was finding enough food. Had it not been for the Red Cross packages, many of us would surely have starved.

"To overcome idleness and boredom, our commander encouraged the men to keep active. I don't mean

LIEUTENANT Colonel Francis S. Gabreski, Polish-American ace from Oil City, Pennsylvania, whose bag of 31 German planes made him top ranking ace of the American Air Forces when he was forced down in Germany last summer, related his experiences as prisoner of war when he returned recently to this country.

On July 20, 1944, Col. Gabreski made his last flight over Germany before coming back to the States on a 30-day furlough during which he was to have married his fiancée, Miss Kay



International News Photo

Lieut. Col. Gabreski lands in America after his liberation.



Lieut. Col. Francis S. Gabreski before taking off.

through games and sports alone. I mean building and constructing things—all sorts of useful and beautiful articles. We had a library and we organized a school. We had classes in agriculture, languages, accounting, art and many other subjects. We found many men who could write plays and others to act in them. There were musicians and many artists.

"Some of the men found they could build things with their hands that they never dreamed of before. They made a clock out of cardboard, and a violin out of bedboards and wire from the barbed wire fence. We built stoves out of powdered milk cans and even an ice-cream freezer. But the ice-cream freezer would only work with snow—and who wanted ice-cream in the winter time?

"I'll never forget the P-47 pilot—a good fighting man—who did beautiful needle-point! Other men learned to knit! Every once in a while we'd run an art exhibit, and display the things the men made. These activities kept the men pretty well occupied.

"In May of 1945 we were liberated by the Russian Armies. Before I was flown home, I and other



International News Photo

Lieut. Col. Gabreski (then captain) decorated with the Polish Cross of Valor by the late General Wladyslaw Sikorski, Polish Commander-in-Chief.

THE NATIONAL PERIOD OF POLISH MUSIC

by JERZY SULIKOWSKI



"For beautiful creations in harmony—Your countrymen." Medal struck in honor of Polish composer Karol Kurpinski (1819).

THE beginning of the national movement in Polish music is closely linked with the opening of the National Theatre in Warsaw, in the year 1779. This event almost coincided with the first performance of "Poverty Rewarded," by Maciej Kamieniski, regarded as the first Polish opera. This work, together with others by the same composer, seemed to meet the public demand for a work performed in Polish and having Poland as a background. Consequently the success

of such productions was assured from the beginning, thus paving the way for other composers, who from that time form an uninterrupted chain of faithful workers for a national musical stage.

A few years later the management of the theatre was entrusted to the right man. Wojciech Boguslawski, a sincere patriot, a good judge of talents and a capable organizer. Changing financial and political fortunes together with the additional complications of the Napoleonic wars, compelled him many times to leave Warsaw and to embark on provincial tours, but he always managed to gather around him some of the best Polish singers and to secure the services of many of the best musicians. The majority of prominent composers of that time were connected with his undertakings. Among them were: Jan Stefani (1746-1829), author of many operas, including the ever-popular "Cracoviaks and Mountaineers," in which the Polish element is represented not only by the libretto, but also by the introduction of original Polish themes—a rule since followed by almost every operatic composer. Jozef (Joseph) Elsner (1769-1854), chief conductor of Boguslawski's company, who has left behind a great number of operas, some of them depicting events of Polish history, in addition to many religious compositions which constitute the finest part of his achievements. He will, however, be best remembered as teacher of the young Chopin, at that time student of composition at the Warsaw Conservatory, founded in 1821 by Elsner, who was also director of this first Polish musical academy. Karol Kurpinski (1785-1857), assistant conductor and later director of the National Opera, is another of the composers who for many years satisfied the demand for new operatic works.

Instrumental music was represented by a number of minor composers, usually good performers themselves, who displayed their gifts at numerous concerts arranged by several musical societies founded at the beginning of the nineteenth century. The only instrumental composer of international fame was Michał Kleofas Oginski (1765-1833), author of many polonaises, which contributed to the subsequent popularity of Polish dance forms and partly influenced the greatest of all exponents of Polish music—Frederic Chopin.

An analysis of Chopin's works reveals at once that the folk music with which he became familiar during his childhood

spent in the Polish countryside, left a marked influence on his style. This influence, coupled with a passionate love for his country, made him what he appears to us today, a symbol of Polish music.

The national elements in Chopin's works assume various forms which may be roughly divided into three main groups. The first and most obvious includes compositions which by their intended character belong to purely national music: the polonaises, the mazurkas, the "cracoviennes" and the Fantasy on Polish Themes, Op. 13.

The second form under which national elements appear in Chopin's works is their employment in compositions which, at first sight have nothing in common with national tendencies.

Some examples in concertos and chamber music have been already mentioned. To this should be added instances such as the use of the melody of the carol, "Sleep Little Jesus," in the slow section of the Scherzo in B-minor and also the close relationship existing between some of

Chopin's works with contemporary political events (e. g. in his "Revolutionary" study,) or some masterpieces of Polish romantic poetry (as in the Ballads).

Finally, the third aspect is formed by the involuntary appearances of Polish elements in places not quite suitable for it. The best example for this is perhaps the "Bolero," Op. 19, in which the intended Spanish dance often bears an ob-

vious resemblance to the polonaise, an occurrence which, in all probability did not correspond to the composer's intentions.

Curiously enough, apart from some obviously intentional instances, it is impossible to trace the actual folk tunes from which these numerous works seem to have borrowed their



Frederic Chopin, painting by Eugene Delacroix.

life and work of Vistula boatmen, "The Countess," in which he gave a satirical picture of corrupted upper circles of society at the beginning of the century, "Verbum Nobile," a gay, short picture of country life, and finally, the "Haunted Castle," generally considered his best work, both musically and dramatically.

Moniuszko's natural gift for melody found another outlet in a great number of songs, the majority of which were published in collections entitled "Home Song-Books." Perhaps the highest expression of Moniuszko's vocal art is to be found in his secular oratorios, "Ghosts," and "Crimean Sonnets," both to the words of the poems of Mickiewicz, and in his religious works, which include seven Masses and four Litanies.

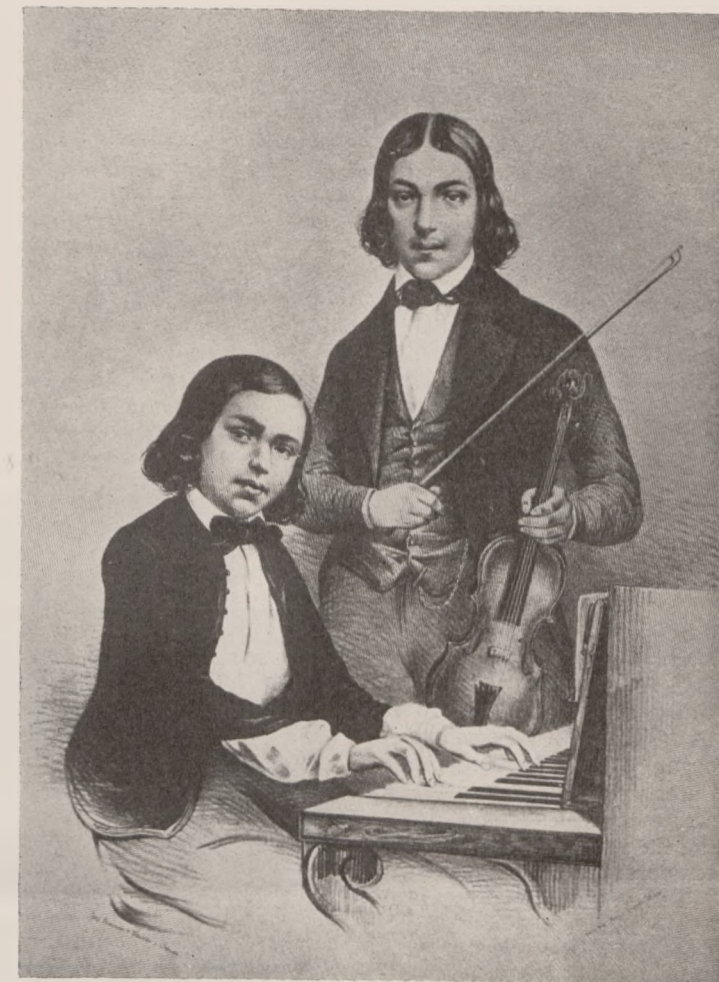
He had many followers among his compatriots, in the fields of both vocal and instrumental music. In the latter he fol-

lowed the path foreshadowed by himself in his programme overture, "The Tale," symphonic excerpts from his operas and two string quartets, the first valuable contribution to Polish chamber music.

Despite the greatest efforts of early nineteenth century operatic composers, the field of Polish opera still awaited a strong musical personality who would develop it on a scale comparable with the musical standards of Western Europe. Such a composer appeared in the middle of the century in the person of Stanislaw Moniuszko (1819-1872). He wrote the opera which was destined to become the representative Polish operatic work of all times, "Halka." Halka is the name of the heroine of the story, a mountaineer peasant girl, unlucky in her love for the son of a nobleman.

It became apparent at once that Moniuszko was the man of destiny who was to fulfill the nation's ambition and to find new paths for the Polish opera.

Encouraged by his outstanding success, Moniuszko wrote, at short intervals, "Flis," an opera inspired by the



The brothers Henryk and Jozef Wieniawski, famous Polish virtuosi.

lowed the path foreshadowed by himself in his programme overture, "The Tale," symphonic excerpts from his operas and two string quartets, the first valuable contribution to Polish chamber music.

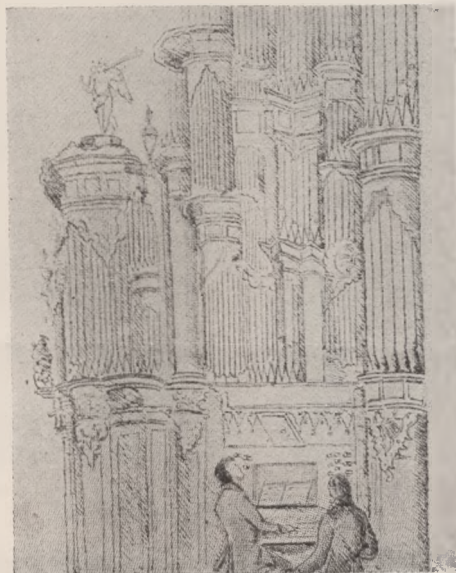
After the death of Moniuszko his operatic work was continued by Wladyslaw Zelenski (1837-1921) and Zygmunt Noskowski (1846-1909). Zelenski was one of the most versatile and prolific of all contemporary composers, and his technical knowledge made continuous progress, thanks to his perseverance in studying all the developments of musical art abroad. His best-known operas are "Goplana," "Janek" and "An Old Tale."

Like Moniuszko, he also showed great ingenuity in the field of song, and left behind several fine works of chamber music.

Zygmunt Noskowski is also a composer of equal versatility. Besides his full-size operas, "Livia Quintilla" and "The Verdict," he wrote a number of shorter operatic works and a choreographic fantasy, "The Feast of Fire." His style is more cosmopolitan and he had a preference for classical forms, rather uncommon among Polish composers of that time.

The most gifted pupil of Zelenski was Roman Statkowski (1860-1925), whose opera, "Filenis," was awarded a first prize at a competition in London, in 1897. His most mature work, however, is the opera "Maria," preceded by an overture acclaimed as one of the finest examples of symphonic style. Statkowski had also great merits as professor of com-

(Please turn to page 10)

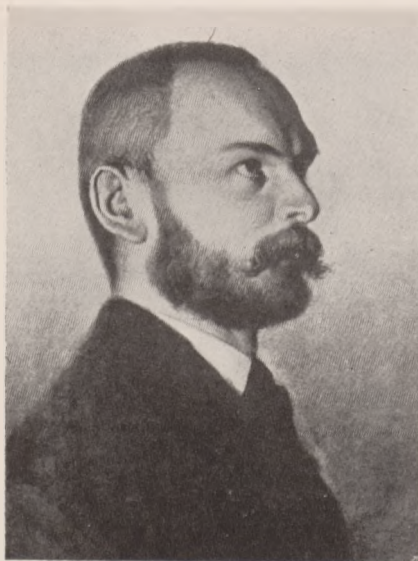


Stanislaw Moniuszko at the organ in St. John's Church, Wilno.



Zelazowa Wola, near Warsaw, where Chopin was born in 1810. The building and grounds were restored and turned into a national park in 1931.

THE NATIONAL PERIOD OF POLISH MUSIC



Wladyslaw Zelenski, Polish composer, portrait by Artur Grottger.

(Continued from p. 9)
position at the Warsaw Conservatory of Music, where he was responsible for the training of many of the modern Polish composers.

With Statkowski we enter the twentieth century, and come to the beginning of the "modernist" style, which will be discussed later. A number of composers, however, still cling to the traditional way of writing. Among these special mention should be made of Feliks Nowowiejski (born 1877), author of a topical

opera, "The Legend of the Baltic," asserting in the language of art the rights of the Polish State to access to the sea. Himself a very competent organ player, he composed a number of works for that instrument which range among the finest of their kind in contemporary music.

The youngest representative of the "old school" is Ludomir Rozycki (born 1883), author of the most successful Polish ballet, entitled "Pan Twardowski." The subject is taken from an old legend about a nobleman who bartered his soul to the devil, but was at the last moment rescued by Divine intervention. He also wrote several operas including the popular "Casanova," striking a lighter note, and "Eros and Psyche."

All these composers were also active in the field of symphonic music, and their contributions will be discussed in a special chapter.

The Poles seem to enjoy a reputation for being a musically gifted nation. Much reason for this is undoubtedly supplied by the Polish-born virtuosi of the nineteenth century. The long list of them is headed by Chopin himself, who in his time was more widely recognized as a concert pianist than as a composer. It is a usual occurrence that well-known performers possess composing ambitions, but much less often do they succeed in justifying them. It is to the credit of the Polish performers that a substantial proportion of them achieved valuable results in both directions.

The compositions of Henryk Wieniawski (1835-1880) are still among the favorites of the violin repertoire. To a certain extent he succeeded in introducing the national element into violin music in a manner similar to Chopin's in respect to piano music. His larger compositions are comprised of two concertos and a "Faust" Fantasy.

His brother, Jozef Wieniawski, never achieved the same renown, but he composed a number of piano pieces of charm and originality.

The career of Felix Janiewicz (1762-1848), a distinguished violinist, is closely connected with British musical life. His activities, besides giving numerous concerts, included leading in London the orchestra of the Royal Philharmonic Society, of which he was one of the founders, the organizing of subscription concerts in Liverpool and Manchester, and the running of a music publishing company in Liverpool.

The most gifted piano composer after Chopin was probably Juliusz Zarebski (1854-1885), a pupil of Liszt, who developed a style of his own, partly based on Liszt's technique, and partly heralding the revolutionary harmonies of the French impressionists many years before their appearance. Besides numerous piano pieces, he wrote a quintet for piano and strings, which, after its fairly recent publication, soon became the representative work of Polish chamber music.

A unique figure in the history of music is Ignacy Jan Paderewski (1860-1941), who united the qualities of a great musician with the gifts of an orator and statesman. His brilliant career as a pianist for the past 50 years sometimes overshadows his creative work, although his first ambition was to become a composer, and only later did he drift in the direction of the concert platform.

Naturally enough, the majority of his works are written for the piano and include such well-known pieces as the "Minuet in G" and "Cracovienne Fantastique." The influence of Chopin is evident in a number of Polish dances and in the Polish Fantasia for piano and orchestra. More international in style are his Symphony, inspired by the national struggle for liberty, and his piano Concerto in A; but even here many themes based on folk or patriotic songs, are easily discernible.

Paderewski also tried his hand at writing for the operatic stage, but his only opera, "Manru," in spite of many valuable fragments, did not meet with much success. His melodic sense was, however,



The Warsaw Philharmonic.

rewarded by the popularity of his songs.

Although there are many indications that Polish composers entered the field of symphonic music as early as the middle of the eighteenth century, it was not until the time of Moniuszko and his followers that the symphonic composition began to play a really important part in the nation's aspirations.

Among the composers already mentioned in connection with the national opera, the foremost place is occupied by (Please turn to p. 14)



Sarcophagus of Moniuszko in the Church of All Saints, Warsaw.

HOW THE POLES FOUGHT IN EUROPE

NOW that the war in Europe is victoriously ended, the part played in it by the Polish Armed Forces, the first to fight, who stayed in until the very end, assumes its true proportions. A brief review of the splendid fighting record was made by Colonel Włodzimierz Onaciewicz, military attaché of the Polish Embassy in Washington, when he was interviewed by radio commentator Henry Milo on June 7, 1945 over radio station WINS, New York City. The interview follows:

Mr. Milo: Today, when due to our common effort the war in Europe has come to its victorious end, and when, together with our Allies we near the final liquidation of the Japanese aggressor, our listeners show a great interest in the allied armies united with our own American Army by bonds of blood and brotherhood of arms.

We have in our studio today a representative of the Polish armed forces, Col. Włodzimierz Onaciewicz, military attaché of the Polish Embassy in Washington. Col. Onaciewicz is a veteran of three wars: the First World War, the Polish-Russian war of 1918-1920 and of the present war. He will tell us of the armed forces of the nation which was the first to organize resistance against aggression and who carried out this resistance in most difficult conditions, both on its own territory and abroad.

Did the German aggression in 1939 come as a surprise to Poland Col. Onaciewicz?

Col. Onaciewicz: Oh, yes Mr. Milo. Although as far back as March of 1939 the German attitude toward Poland became provocative and forced us to strengthen our Western frontier, we postponed mobilization at the request of France and Great Britain who were still hoping to maintain peace. Therefore the mobilization was proclaimed only two days before the German attack on August 30th, 1939. It was never completed because the Germans broke down the network of Polish railroads from the very first day of the war by mass bombardment.

Mr. Milo: To what extent was the Polish army mobilized when it was to stop the Germans?

Col. Onaciewicz: It reached about two thirds of its regular strength at the most. Some divisions had only small portions of their artillery mobilized and even infantry regiments were not completed. The Polish Army had hardly 200 tanks and about 400 airplanes, while the Germans sent against Poland 16 armored and motorized divisions and 4000 planes.

In spite of the overwhelming German power, the Polish armies not only defended themselves, but even passed to counter attacks. Even when Russia attacked us from the East on September 17th, the Polish armies fought on. The last detachment, of Gen. Kleeberg at Kock was not smashed until October 5th.

The Polish resistance delayed the German offensive in the West at least for eight months. This time was precious for France and Great Britain—they use it to prepare for war.

Mr. Milo: Where were you in September, 1939, Colonel?

Col. Onaciewicz: I was in the Ministry for Military Affairs when the war broke out. The Ministry was evacuated on September 5th; we moved to the East and changed our headquarters several times. On September 17th the Russian armies unexpectedly crossed the Polish frontier about 20 miles from our quarters. We were caught and had we not

crossed the frontier to Rumania, we would have been taken prisoners.

Mr. Milo: How were the new Polish forces organized abroad? We have heard so much of the heroic exploits of the Polish soldiers, breaking through the green frontiers of many countries under the cover of night; it would be interesting to hear about it from a man who was really there.

Col. Onaciewicz: Poland was surrounded on all sides by the German or by the Russian armies. Only 60,000 soldiers managed to escape death or imprisonment and cross the frontier to Hungary or Rumania. There they were interned.

Both rank and file did all they could to escape from the internment camps to France; they were helped by our underground organizations. In the meantime in accordance with the provision of the Polish Constitution a new Polish Government was set up in France in October and immediately started to organize a new army.

Mr. Milo: And you, Colonel?

Col. Onaciewicz: I reached France in November, 1939, and was appointed commander of the First Medium Artillery Regiment, which I was to form. In April, 1940, my regiment joined the First Division of Polish Grenadiers and was sent to the front. Altogether four Polish divisions were organized in France, one armored brigade, and one rifle brigade, called the Podhalanska. One brigade was organized in Syria and was called the Karpacka Brigade.

A great part of the Polish Navy managed to flee from the Baltic Sea and join the British Navy. In addition our new Air Force was being built up in Great Britain.

Mr. Milo: What was the Polish fighting record from then on?

Col. Onaciewicz: This record should be divided into several stages, as to time and place. First there was the French campaign in 1940, then the Norwegian campaign also in 1940, the "Battle of Britain" in the fall of 1940, and the Libyan campaign in 1940-1942. These

were the first stages.

Mr. Milo: In which campaign did you take part at that time?

Col. Onaciewicz: I was in France. Two of our divisions took part in the French campaign; the first and the second, also the Armored Brigade of Gen. Maczek. All of them suffered great losses especially the First Grenadier Division. The French command paid high praise to the Polish divisions.

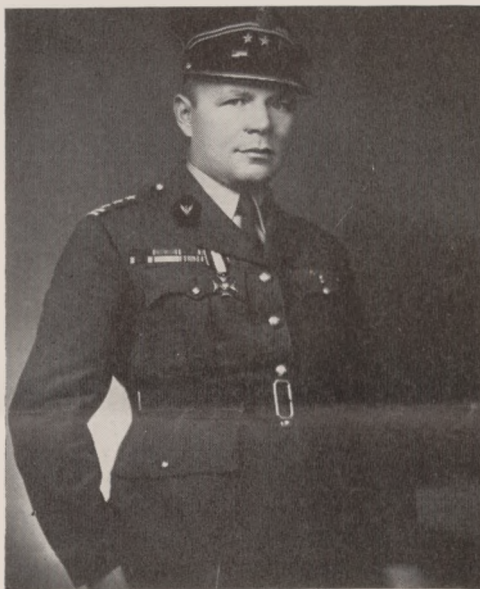
But our Polish divisions refused to surrender with the French armies. They tried to break through the surrounding German lines. This they managed to do to a certain extent. The first grenadier division stole through the German lines in small groups at night. I myself led one of these groups.

Mr. Milo: We know that your Podhalanska brigade took part in the Norwegian campaign and took Narvik. We also know that Polish airmen have to their credit every eighth German plane shot down over England in the "Battle of Britain," and that in Libya the name of Polish soldiers will forever be linked with Tobruk, El Gazala and Bengazi.

Col. Onaciewicz: Then came the days of the final victory, 1944 and 1945. The Italian campaign and the invasion.

In the Italian campaign we had our Second Corps. It was this Corps that in a splendid attack took the Monte Cassino Monastery which had for 3 months resisted all the land and air attacks of the Allies and which stood in the Allies' way to

(Please turn to page 15)



Colonel Włodzimierz Onaciewicz, military attaché of the Polish Embassy in Washington, D. C.

Polish Navy Takes First German U-Boat To Surrender To the Allies

Two Polish sailors, on the left, guard white-capped Oberleutnant Kock, commander of the captured German submarine, U-249 and some of his officers on the raider's deck after the Germans had surrendered to the Polish Navy.

Surfacing and hoisting a white flag some 50 miles off the British coast near Weymouth Bay, the U-249 was escorted into port on the morning of May 11th. The German sub that carried a complement of 48, was believed to have been at sea for some 40 days before giving up.

Leon Bluszcz, the Polish sailor who stands second from the left, joined the Polish Navy in 1944 after escaping from the German Army following a year's forced conscription in the Wehrmacht.



PADEREWSKI IN CALIFORNIA

(Continued from page 3)

was giving a scene from the "Walkure." Also Nat Goodwin and Maxine Elliott, doing the second act from "When We were Twenty-One." Galski had enjoyed some performances of Modjeska from the orchestra seats; and in turn Modjeska had enjoyed some of the Galski operas, but neither had met the other socially. Modjeska sat entranced in the first entrance on the side, listening to the singer; and the singer later sat in the same chair, enjoying Modjeska, and they became fast friends.

I was an honorary pallbearer for Mme. Modjeska in Los Angeles, and I was on the same train that carried her to Chicago, and I was on the dock in New York when she was carried to Europe to her final resting place.

The first visit of Ignacy Jan Paderewski to America was fifty-three years ago, but he did not come West at that time; it was four years later that he visited the Pacific Coast. In my long acquaintanceship with this illustrious man, I discovered he was not only a great musician and pianist, but a man who would have been a leader in any profession he accepted. And he was the most gracious host imaginable. His first concerts on the Pacific Coast were given on Friday night, and Saturday Matinee, February 7 and 8, 1896. I had the privilege and pleasure of presenting him in the then new Los Angeles Theatre on Spring St.; and from that time on, during his twenty American tours from Denver West I looked after his business. His last concert in Los Angeles, was Sunday evening, April 2, 1939, at the Shrine Auditorium, where over 8,000, with even the stage filled, listened in breathless rapture at his moving performance. The audience, as always, stood when he came on the stage, and stood again, with tears streaming down their faces, men and women unashamedly, when he finished.

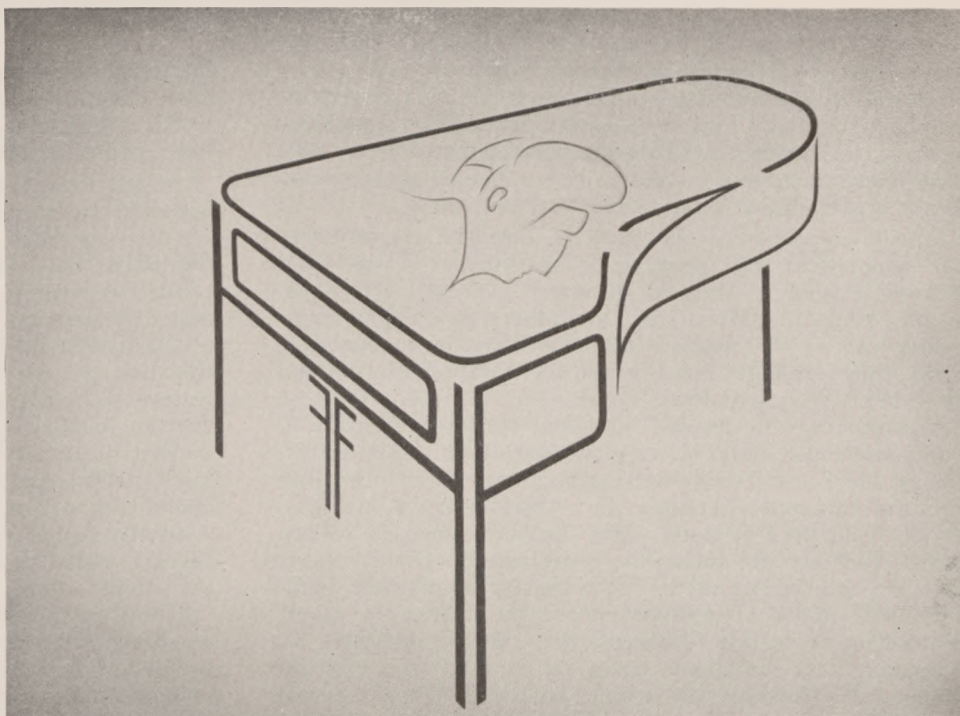
His last concert on the Pacific Coast was Sunday afternoon, April 9, 1939, in Exposition Auditorium, in San Francisco, under the local management of the late Peter D. Conley. At that time he played the same program he had played here, containing three compositions he had first played in 1896.

One episode I can never forget, which is most touching, was one season when Middle West managers had failed to keep contracts for his engagements. I had a wire from Mr. Paderewski in Denver that the church where he was to appear, had a rostrum too small for a grand piano. The manager had left town. I wired I would look over the details, and I had a larger platform built, and sent my personal man in from Salt Lake to handle matters. I found other towns to play in. When he left my territory at Albuquerque, all bills had been paid, all fees turned over, excepting \$62.00. He sent me a wire of thanks for a splendidly conducted tour, the saving of towns other managements had allowed to fall down. And three months later, when he sailed from Boston, I received a letter thanking me for the year's work I had done for him; he knew I had probably lost money in doing so; and enclosed, "with love and affection a little token of his esteem." It was a bank draft on the Shamuth Bank of Boston for \$1,000, with an addenda that "if he ever discovered that one penny had not been used for a vacation for Mrs. Behymer and myself, he would hesitate to give me further business!"

Many times we visited him at his Switzerland home, at Morges; many times at his home in Paso Robles. And he always insisted I keep a month open in his West Coast tour, so he could "take the cure" at Paso Robles. One night after dining at the Paso Robles Hotel, where he maintained an apartment, he asked his dear wife "shall we take Bee over to the Grand Opera tonight?" She consented and went across the street to the small motion picture house. There were a couple of boxes, one of which was always held for Paderewski. The manager came apologizing for the lady pianist, who furnished the musical atmosphere for the silent film. We were astounded to hear Paderewski say, "May I substitute for her tonight?" And I believe that we watched the great master, as he followed the progress of the film, more than we followed the motion picture. I remember one tremendous crescendo during a storm; it caused the picture house to shake and tremble with its reverberations.

Charlie Chaplin invited us one day to come out and watch the filming of his picture "The Vagabond" and Mr. Chaplin was to carry as a friend of the groom's, a large bouquet. As they came down the isle, facing the camera, Mme. and Mr. Paderewski seated on a raised dais to the right, grabbed my arm and said, "Oh, Bee, look at those eloquent feet!" A great tribute from one genius to another one.

Quiz Drawing by a Polish Artist



New York artist Mr. Roman Dzikowski designed this piano with the letters comprising "F. Chopin." This drawing was dedicated to the famous Polish pianist and composer Professor Sigismund Stojowski of New York City.

FROM VOLHYNIA TO THE METROPOLITAN

(Continued from page 5)

For six months Paderewski isolated himself in a Paris suburb, seeing no one but the servant who prepared his luncheon and the coachmen who congregated at the inn where he took some of his other meals. At the end of this period he had two acts of the opera finished and the rest sketched out.

Then came the inevitable interruptions: a third American tour, this time "from Maine to the Pacific," a Russian tour, and, finally, just as the manuscript of *Manru* was ready to be sent to Dresden, where the Director of the Opera was eager to produce it, the death of his only child.

There was no time for the stricken father to spend in grieving. He hastened to Dresden, where much hard work was to be done before the opening night.

The great event took place on the 29th of May, 1901, in the presence of a brilliant and appreciative audience which included many of the world's "great" in the field of music. "Nothing could have been better," Paderewski himself declared of the performance, and critics and public alike were apparently delighted with the new work. Plans were completed at once for taking *Manru* to New York.

IV

The welcome accorded *Manru* in New York we have seen. All that remains to be traced of the trail from the gypsy hut in Volhynia to the Metropolitan stage on St. Valentine's Night, 1902, is the part which has to do with the transformation that took place in the Kraszewski tale in the process of becoming a Paderewski opera.

What happened, in a word, to Tumry, in becoming Manru? What of the other characters, and the locale? What, finally, of the dramatic axis itself . . . does *Manru*, like *The Hut beyond the Village*, hinge on the eternal struggle in man between the Wilderness and the Fireside?

The locale, it must be stated at once, had to be changed radically, if the Tatra airs were to be used. Instead, therefore, of Volhynia, we have a valley at the foot of Giewont or Gerlach or some other of the jagged peaks of the Tatras.

As for the characters, the principal figures of *The Hut* are retained, although not always with the same names.

Motruna, for example, becomes in Paderewski's work Ulana, a name taken, by the way, from another enormously popular Kraszewski tale. The lovely, and incredible, gypsy seductress Asa, of *The Hut*, plays her old role again in *Manru*, as does the witch Jaga, whose name signifies Fire, and the dwarf, here known as Urok. As for Tumry, in becoming Manru a wild beauty and a romantic charm are added to his character, but the struggle which finally proves too much for him and plunges him to his death is the same. We hear him phrase that struggle himself in his own final song,

"With longing wild my song is filled,
Spring voices shout within me.
Each fiber of my soul is thrilled
With feelings that would win me.
'Tis written in the book of fate:
Thy race must every pledge abate
And wander, rove, eternally!
But why, and where,
I cannot know.
And can but farther fare . . ."

(Krehbiel's translation)

V

Many reasons have been put forth to explain the chill that fell swiftly upon *Manru*, after its so warm and so auspicious launching. There are some who attribute this to an inner weakness in the libretto; others charge an excessive Wagnerianism in the score; still others declare that a clique of powerful European Freemasons "ganged up," as it were, against the work, and blacklisted it.

A better fate than it has had, *Manru* undeniably deserves, as Osip Gabrilowitsch pointed out in 1931, when he suggested it be revived in honor of Paderewski's forthcoming seventieth birthday. It might not be a bad idea for American admirers of Paderewski, who certainly are legion, to band themselves together and see that it gets that better fate, in the country Paderewski loved next to his own.

THE NATIONAL PERIOD OF POLISH MUSIC

(Continued from page 10)

Noskowski, who wrote four symphonies including a descriptive symphony, entitled "From Spring to Spring," two symphonic poems, "The Steppe," and "Morskie Oko" (the name of a lake in the Tatra mountains) and, finally, symphonic variations on Chopin's Prelude in A-major.

Equally important is the work of Zelenski, consisting of two symphonies and programme overtures, "Tatry" and "Forest Echoes." Rozycki produced several symphonic poems, "Anhelli," "Mona Lisa" and others, in which he made greater use of the modern harmony than in his operatic works, thus forming a link between the traditional school and the style of "Young Poland."

A composer who devoted his talent almost exclusively to symphonic music was Mieczyslaw Karłowicz (1876-1909), who perished in a mountaineering accident. Already his first orchestral attempt—Serenade for strings—shows his mastery in using this medium. After he had composed several songs, which are still among the vocal favorites of the concert stage, he returned again to the orchestra in his only Symphony in E-minor. The programme at the back of this work, summed up in its title "Regeneration," already indicates his inclination to a symphonic poem rather than to a classical symphony. Following this instinct he wrote "Three Eternal Songs," "Returning Waves," "Lithuanian Rhapsody," "The Tragic Love of Stanislaw and Anna Oswiecim," "A Sad Tale" and the unfinished "Dramatic Incident at the Masquerade," creating the most impressive chain of symphonic works in the history of Polish music. To this should be added a violin concerto which equals in brilliancy and inspiration any concerto of international fame.

The public demand for orchestral music found its satisfaction in the various concert societies established in all the principal Polish cities and notably in the Warsaw Philharmonic, which consistently fostered the efforts of national composers. One of the most prominent conductors of that society was Emil Młynarski, author of a symphony and of a fine violin concerto, who at one time held for several years the post of permanent conductor to the Scottish Orchestra in Glasgow.

Another well-known conductor connected with the activities of the Warsaw Philharmonic is Grzegorz Fitelberg (born 1879), a great promoter of modern Polish music and chief conductor of the Polish Broadcasting Orchestra.

Apart from the operatic fields, the song, both in its solo and choral form, subsisted during the varying fortunes of Polish music as an ever-popular expression of artistic feeling among all classes of the population, and especially the country people. There is hardly an occasion in the life of a Polish peasant which does not call for an appropriate song; he sings during work and play, in the church and at home, during celebrations and dances, betrothals and weddings, and every part of the Polish countryside has its own, different melodies and rhythms.

All this wealth of folk music might have remained to a large extent unknown and neglected if it had not been for the tremendous work undertaken by Oskar Kolberg (1815-1890), a composer who, feeling the limitations of his own talent, directed his efforts to this new and hitherto almost unexplored region. The result of his research, published in 37 volumes, under the title "The People—their Customs, Music and Dances," contains many thousands of melodies, noted down as faithfully as possible, and forms the most comprehensive reference book on the matter. The importance of this work lies not only in its thoroughness but also in the example set for others, who in their turn, influenced the whole course of development of Polish national music.

Meanwhile, the production of artistic songs followed the style developed by Moniuszko, who, by his right instinct rather than knowledge of folk music, succeeded in giving to

his songs and cantatas that national flavor which at the time made such a deep impression on Polish musical circles. It is worth noting that a few songs, composed by Chopin in his early period, remained almost forgotten until fairly recently.

Among those song writers whose popularity did not diminish with time were Jan Gall (1856-1912), who was endowed with a remarkable gift for melody and a fine lyrical touch; Stanislaw Niewiadomski, a shrewd musical critic and admirer of the folk song; and Felicjan Szopski, author of some of the best arrangements of folk tunes. All these composers were also active in the field of choral music, which developed at this time to the extent of becoming the most prominent feature of Polish musical life. In this connection it is necessary to mention Piotr Maszynski, conductor of the choral society, "Lutnia" (in Warsaw), Boleslaw Wallek-Walewski (in Cracow), and Wacław Lachman—all of them experts in choral composition.

In the realm of church music there was also a marked revival headed by such composers as the Rev. Jozef Surzynski (1851-1919), and the Rev. W. Gieburowski.

Karol Szymanowski (1883-1937) must be classed as an outstanding musical personality of our times. Starting from the point where Chopin, who was also a revolutionary in the opinion of contemporary critics, arrived in his latest works, Szymanowski created his own and very personal musical language and continued to develop and enrich it until his death. It is possible to trace three different periods in the evolution of his musical activities.

His versatility is well displayed by orchestral music—the Concert Overture and the 1st Symphony, the 1st Sonata, preludes, piano pieces—études and variations, a violin sonata, and several songs, prove that he felt equally at ease in each one of these directions.

In his second period Szymanowski took liberties with the classical form such as the introduction of a tenor solo and a choir in the 3rd Symphony. His composing technique reached a remarkable degree of maturity and perfection, and the harmonic treatment is entirely new and individual to such an extent, that it alone would be sufficient to make his work recognizable anywhere.

The solo compositions of this period indicate a shifting of his interest towards musical impressionism. The sets of piano pieces, "Masks" and "Metops," and the violin suite "Myths," containing the well-known "Fountain of Arethusa," provide very typical instances of this new form of programme music, which, instead of seeking inspiration in real life, turns towards the mysterious and exotic. A similar trend can be seen in his numerous collections of songs such as "Love Songs of Hafis," "Songs of the Fairy Tale Princess," "Songs of the Mad Muezzin."

The representative works of his third or "national" period are "Harnasie," a ballet exploiting the richness of music of the mountaineers; the 4th Symphony, which assumes the form of a piano concerto, without giving to the piano any of its usual preponderance; the 2nd violin Concerto and, finally, two religious works—the oratorio "Stabat Mater" for choir, orchestra and solo voices, and the hymn "Veni Creator."

As already mentioned, several young composers strove to follow Szymanowski's principles. Jan Maklakiewicz wrote a curious 'cello concerto with separate parts bearing descriptive titles, a symphony-oratorio, "Oh, Holy Lord," and numerous other vocal and instrumental works; Michał Kondracki was most active in the orchestral field with a "Tatra Symphony," an overture, "The Soldiers," and a ballet, "Metropolis"; Piotr Perkowski composed a symphony, a piano concerto, songs and chamber music.

Antoni Szalowski took a slightly different course by following the clear-cut and transparent style of the modern French school.

WITH DESPAIR IN THEIR HEARTS THEY BATTLED ON

(Continued from page 6)

simply decided that if ever things do straighten out, there is simply no hope for our generation. We get the bad end of things so no matter what . . . it's just too bad for us.

How many do you think will find a sister, brother or sweetheart? If some one is lucky enough to find the old homestead in one piece, no doubt he will be greeted by strangers who will wonder what he wants. And if he says that it is his home, no doubt again, he will be presented with strange documents proving they bought it. There you have it.

Last night another boy was taken away . . . shock. I used to—in the long ago—when one read about wars—think about things like that. And I used to think a man must be awfully weak to let himself go like that. I thought . . . “Gosh . . . I'm certainly far from that . . . Why how can that ever happen to me . . .” And at the beginning of the terrible school—war—in France . . . I was O.K. And when there was a pause of some sort and most of the boys went in search of drink, I was satisfied to stay by myself and study French grammar. I used to think it was a sign of weakness to get courage from a bottle. Well, maybe it is and maybe I am still the same man I was before. But I know this, that the days somehow go by. I can't read—nothing to read. I study French no longer. The German grammar I asked my Scot friends to send me remains untouched. There is no piano to play—that would be a help though. There are no such things as movies . . . and the days go by . . . and nothing is done. Perhaps it is just because one is so tired that you're just satisfied to loaf about, wash some clothes, repair this, clean a revolver, etc.

Nevertheless, you have a harder time controlling your temper than you ever did. One day you're used to our guns firing and the next time your whole insides quirk when they fire. And I find one just gradually sinks further and further away from a normal world. We become more like animals,

living in the ground . . . always and ever peering about expecting death from that shell whine, those bushes, that tree . . . And rather, one begins to live on instincts, low, animal instincts. Especially at night.

Such things as a home, a quiet walk with a girl, a dance, a movie, a concert . . . even a piano . . . seem to fade away, growing misty and more misty, far away . . . hopeless to grasp for.

A cadet officer before attack says to you with a semblance of a smile “Well, here we go to the butcher shop again . . . but who comes back.” And not more than ten minutes after, you step over his torn body in a ditch by a railway track, your own body taut, your own heart pounding, your own blood pouring a mile a minute through your veins. Do you think I stop to feel sorry for him? Hell no . . . That's just one more of them . . . but there is just a flash of a thought which reappears “Well . . . that might have been me . . . and maybe it will.” And you go on.

Anyway, that's enough crying. I'm still a man and I can take as much as those with me will take. How I laugh when I think of being afraid to pass a cemetery when I was a kid. There is not even a second thought about sleeping with your own dead or German dead. They're just something cold and still . . .

Before I close . . . I guess I may now tell you what I didn't want my mom to know as she would of course be worried. A bandage has been off my forehead a few days now and perhaps someday I'll show you a little scar. It happened during the last attack, but I bandaged myself and kept on.

And so I close, asking meekly, forgiveness if I told you my true thoughts in a moment of dejected weakness. Perhaps if there is a tomorrow I may write you a comical letter to make up for this one.

Leopold Lorentz, 2nd Lt.

HOW THE POLES FOUGHT IN EUROPE

(Continued from page 7)

Rome. In its campaign, lasting one year, the Second Corps conquered the coast of the Adriatic Sea, broke the Gothic line and that of the Apennine Mountains and finally after very hard fighting was the first to enter Bologna.

Mr. Milo: And what did the Polish Armies do in the invasion of Western Europe?

Col. Onacewicz: The First Polish Armored Division and the Parachute Brigade took part in the invasion of France.

The First Division distinguished itself particularly at Falaise in Normandy where it locked the ring formed by Allied troops around the German Army. It bore the attack of two German panzer corps and took as prisoners the general with his staff and 5,000 other troops. In spite of exceedingly heavy losses it took part in the liberation of Germany and Holland; in the last phase of the war it fought in Northern Germany. The Parachute Brigade took part in the bloody British attack on Arnhem in Holland last fall.

Mr. Milo: Where are the Polish Armed Forces now?

Col. Onacewicz: The end of the war found the Polish Armed Forces in Northern Germany in Northern Italy in Great Britain. Polish units in Germany are occupying a portion of the British zone. The whole Polish Army will probably be used for the occupation of Germany.

Mr. Milo: And now a personal question, Colonel. Which fragment of the battles in which you took part is the most outstanding in your memory? What was your most thrilling experience?

Col. Onacewicz: As I mentioned before I had under my command an artillery regiment in the French campaign in 1940. The First Polish Grenadier Division fought very well to the very end; we repelled German attacks and inflicted heavy losses on them. We ourselves have left almost 50% of our men on French battle-fields.

But the most memorable moment I lived through was not at the front. In a battle you always know what to do. The situation became really bad after the capitulation of the French Army. I'll never forget the moment when with a group of nine men I stole through the German lines at night. We saw these lines so well from a mountain top during the day and could not believe we'd make it. And yet we did.

The other bad break came 10 days later. After I had walked for more than 300 miles through occupied France with two of my officers we were caught at night by the Germans. We thought all was up with us but here again we managed to escape after 20 hours of prison.

Mr. Milo: Could you tell us what the Polish Home Army in Poland is doing now?

Col. Onacewicz: The Home Army fought the Germans in Poland for five years and later cooperated with the Red Armies in expelling the Germans from the Polish soil. It was disbanded by the order of President Raczkiewicz on February 19, 1945, after the occupation of Poland by the Red Armies.

Mr. Milo: Thank you, Colonel Onacewicz for your visit. The high opinion that the United States have always had of the bravery of the Polish soldier has been once more confirmed by the decorations pinned on Polish commanders by our Gen. Mark Clark and by the letter sent by Gen. Clark to Gen. Szyszko-Bohusz.

Recalling that the Poles captured Cassino and were the first Allied troops to enter Bologna, General Clark wrote: “We never hesitated to call upon you for the prosecution of the most difficult assignments and your response always has been of the highest order.”

Let me wish you as the representative of one of our bravest allied armies an early return to a really free Poland.

Lt. Col. F. S. Gabreski, Polish-American Ace

(Continued from page 7)

American airmen had a chance to visit the Nazi prison and concentration camps. This was not our first acquaintance with Nazi brutality that surpassed human imagination. We had seen it before in the miserable slave labor camps.

"For ten months at Stalag Luft I we've been waiting for our chance to finish the fight—and the quicker we're able to get to the Pacific, the happier we'll be."

Twice delayed, first in Hawaii by the Japanese attack on Pearl Harbor and last summer by his crash, the marriage of Col. Gabreski and Miss Cochran took place on June 11 in Prairie du Chien, Wisconsin.

Twenty-six year old Col. Gabreski was a pre-medical student at Notre Dame University when he left for the army in 1940. Transferred in October, 1942, to the European Theatre, Col. Gabreski trained and for a time flew with a

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Polish RAF squadron, and later joined the U. S. Eighth Air Force as a P-47 "Thunderbolt" pilot.

Bagging his first German on August 24, 1943, "Gabby," as he is known to his buddies, had a score of 28 enemy planes shot down in aerial combat plus 3 destroyed on the ground when he became a prisoner of war. When he got his 28th plane, he had flown 100 missions.

The Polish-American ace always went into combat with only half the amount of ammunition normally carried in his plane, because he felt that the usual load made the P-47's wings too heavy to maneuver easily in battle. He also refused to use tracer bullets, because, as he put it, they gave a pilot away if he missed with his first few rounds.

Col. Gabreski holds 16 decorations, including the Polish Cross of Valor, the American Distinguished Service Cross, the Distinguished Flying Cross with seven clusters, the Silver Star, and the Air Medal.



Tell them I'm O.K. but tired.

Tell them that I'm awake a lot...

But I dream just the same.

Tell them I've seen enough and taken plenty.

But I'll keep going. Tell them for me.

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